





C  
A  
B  
I  
N  
E  
T  
O  
R  
G  
A  
N  
S

# ROOT & CADY,

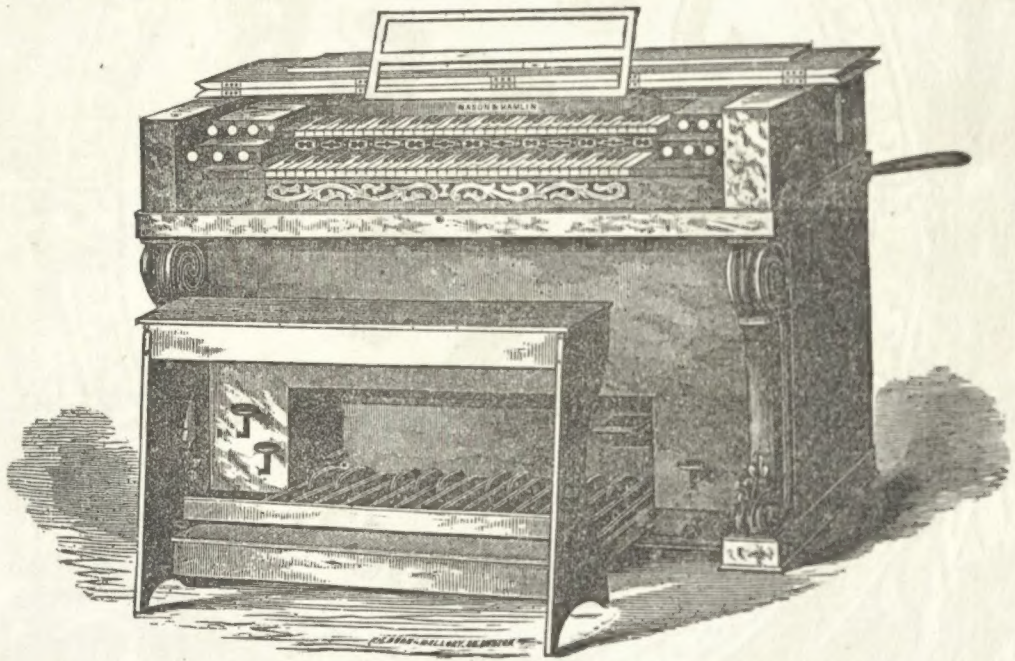
## CABINET ORGANS.

**C**ONGRATULATE you on the introduction of a new musical instrument, long wanted, and sure to find its way into every household of taste and refinement.  
**A** L. M. GOTTSCHALK.  
**B**VERY efficient church organ, brought within a small compass, not easy to get out of order, and sold at a low price.  
**I**NT of their class of which we have any knowledge.  
**N**EW YORK EXAMINER.  
**E**RT of their class of which we have any knowledge.  
**T**HE favorable testimony of nearly every organist or pianist of note in this country, together with that of certain distinguished foreign authorities, has forestalled our appreciative comments upon the excellence and value of these carefully made instruments. NEW YORK WORLD.

**O**NE hearing them will satisfy the most skeptical that they are just what the church has been waiting for.  
**R**ALLY very effective and beautiful instruments.  
**G**RAND accompaniment when the congregation sing.  
**A**S compared with Melodeons, Harmoniums, &c., the Cabinet Organ is certainly superior in quality and volume of tone, while its power of expression can hardly be too highly praised.  
**N**EXT to a church organ, and that a good sized one, the best instrument with which we are acquainted to accompany church song.  
**S**URPASSES everything in this line I have seen, whether French or American.

Made only by MASON & HAMLIN, Boston.

In plain or elegant Cases, with one to twelve Stops.



PRICES, \$ TO \$

### LATE INSTRUMENTAL MUSIC.

SOPHIA POLKA,.....Wimmerstedt.	25	ST. PAUL WALTZ,.....Vaas.	30
WARBLING OF THE BIRDS, " "	50	GRAND MARCH, .....Faust.	30
LONGING FOR THE SHORE, " "	50	LITTLE DRUMMER BOY'S MARCH, .....	25
EVENING BELLS,....." "	60	.....Merz.	25
SHARP-SHOOTERS' MARCH, " "	25	CZAAR & ZIMMERMANN, ...Baumbach.	75
SHABONA SCHOTTISCH, .....Minkler.	25	POT POURRI, .....Faust.	75
DESMOINES CITY WALTZ,.....Lehman.	50	COQUETTE POLKA, .....D'Albert.	25

Published by ROOT & CADY, 95 Clark St.  
CHICAGO.

GENERAL AGENTS FOR THE NORTH-WEST.

C  
A  
B  
I  
N  
E  
T  
O  
R  
G  
A  
N  
S

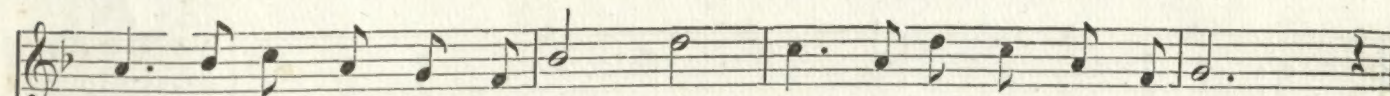
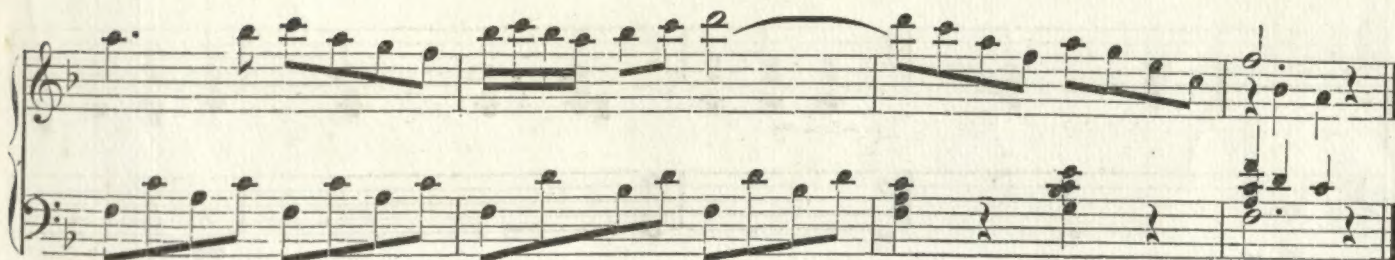
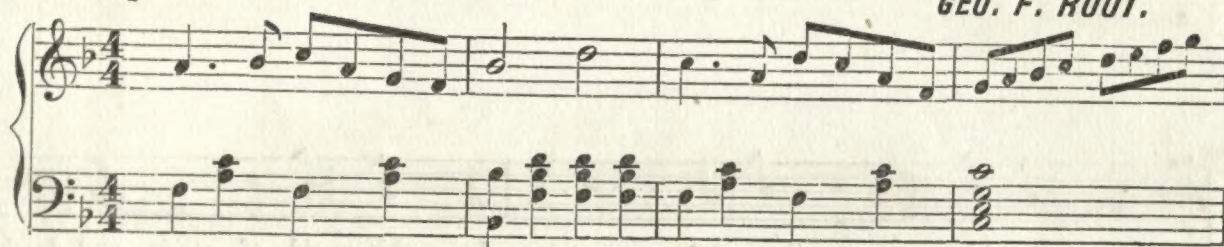


## JUST AFTER THE BATTLE.

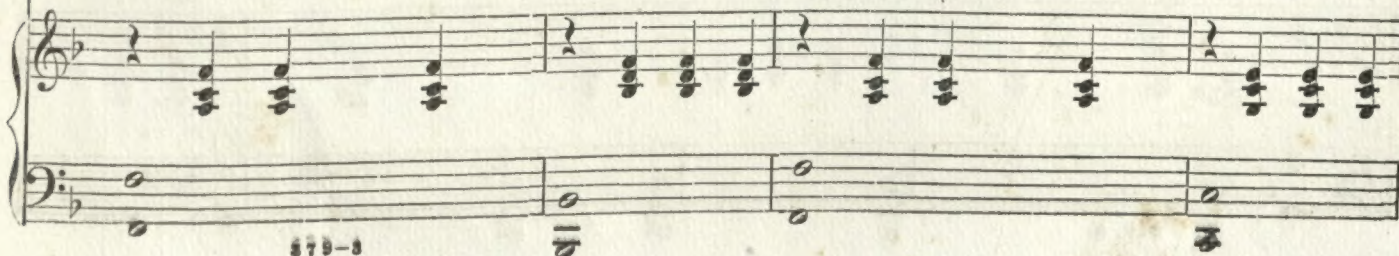
*With expression.*

**GEO. F. ROOT.**

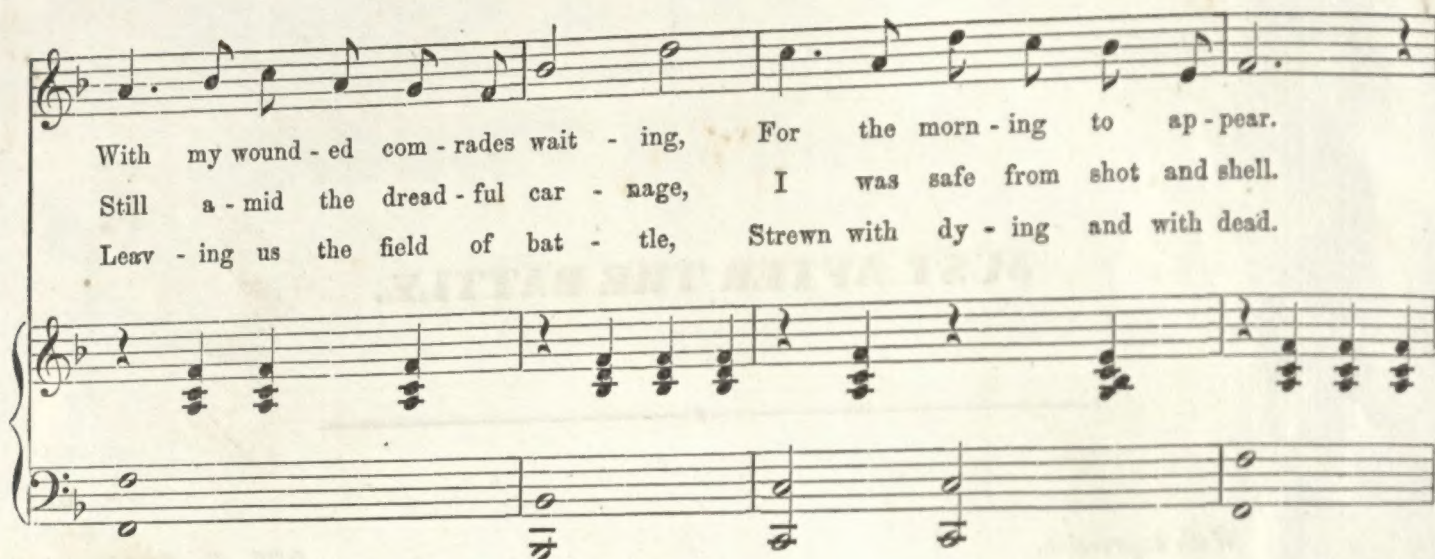
**PIANO.**



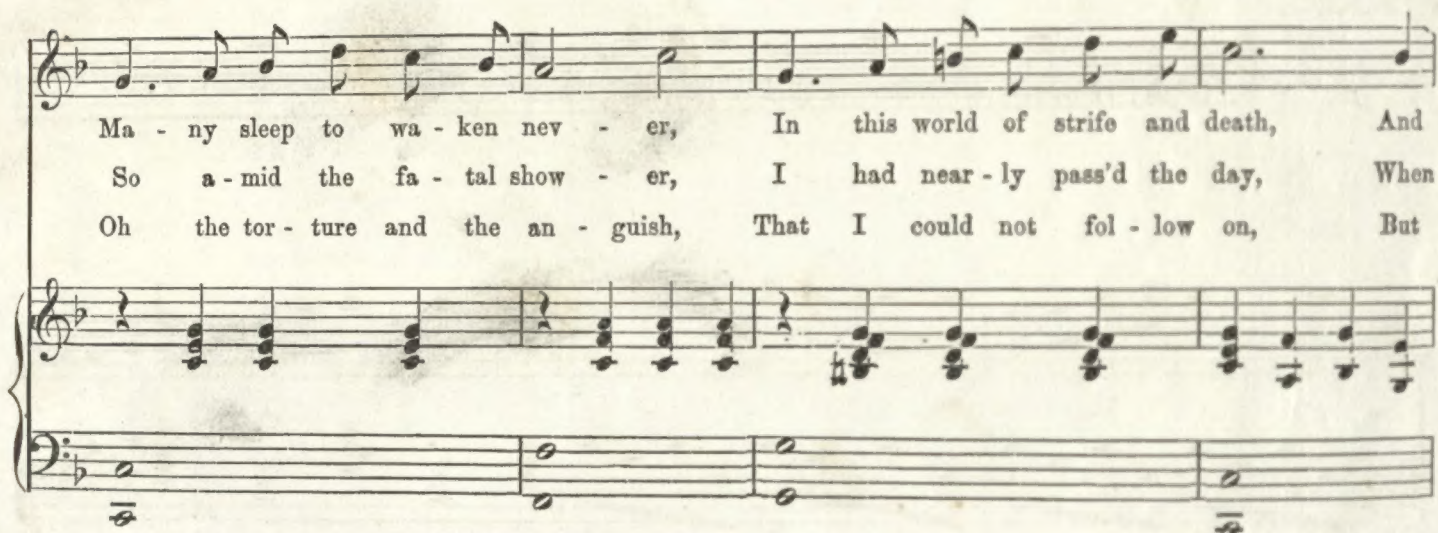
1. Still up - on the field of bat - tle, I am ly - ing, Moth - er dear,
2. Oh the first great charge was fear - ful, And a thou - sand brave men fell,
3. Oh the glo - rious cheer of tri - umph, When the foe - man turn'd and fled,



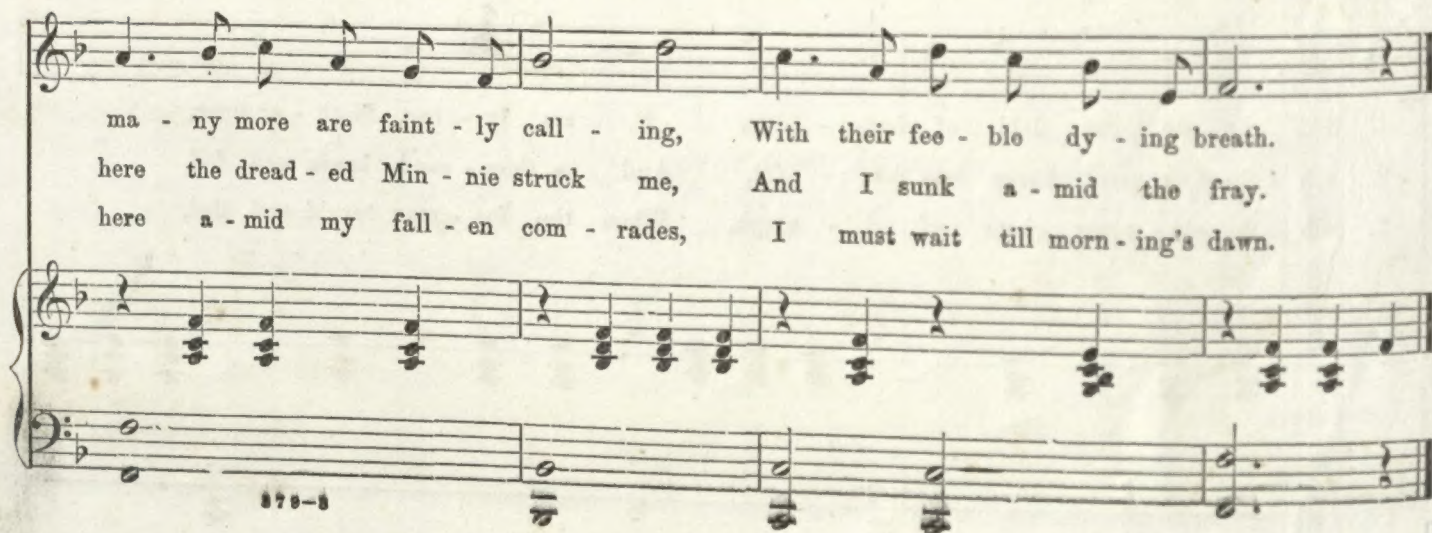




With my wound - ed com - rades wait - ing, For the morn - ing to ap - pear.  
 Still a - mid the dread - ful car - nage, I was safe from shot and shell.  
 Leav - ing us the field of bat - tle, Strewn with dy - ing and with dead.



Ma - ny sleep to wa - ken nev - er, In this world of strife and death, And  
 So a - mid the fa - tal show - er, I had near - ly pass'd the day, When  
 Oh the tor - ture and the an - guish, That I could not fol - low on, But



ma - ny more are faint - ly call - ing, With their fee - ble dy - ing breath.  
 here the dread - ed Min - nie struck me, And I sunk a - mid the fray.  
 here a - mid my fall - en com - rades, I must wait till morn - ing's dawn.

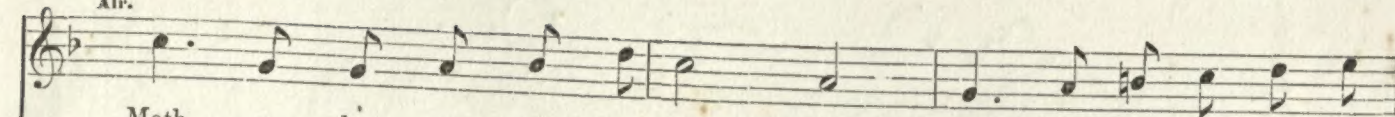
878-8



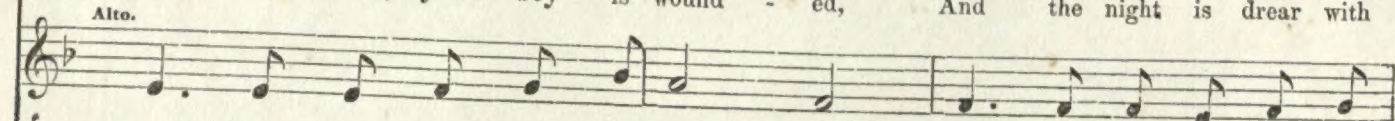
# Chorus.

5

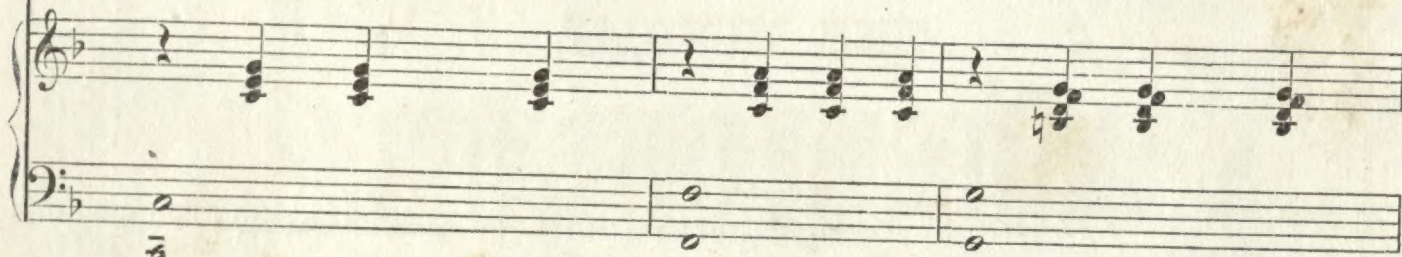
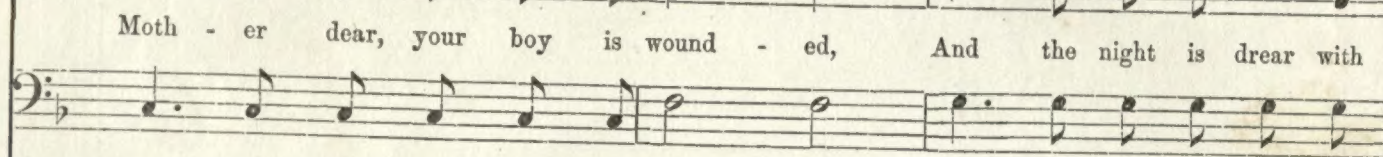
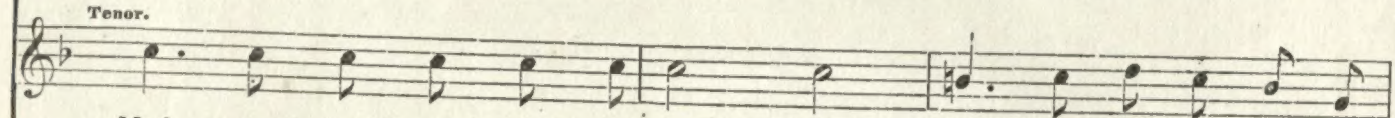
Alr.



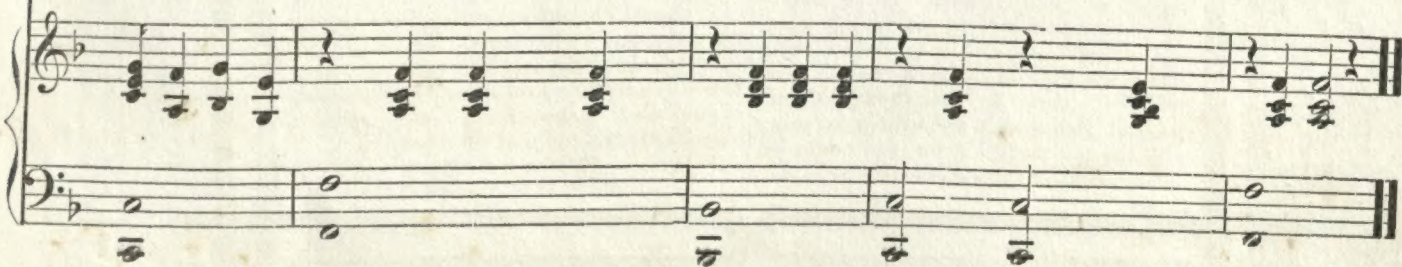
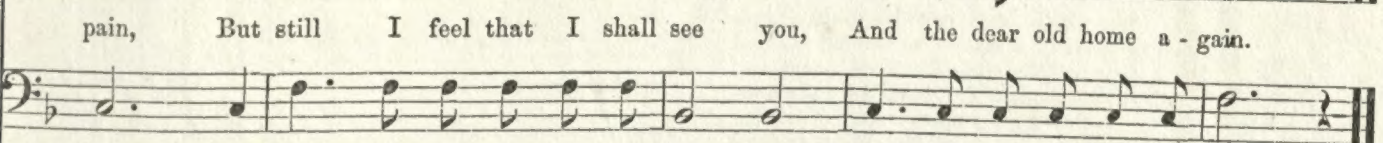
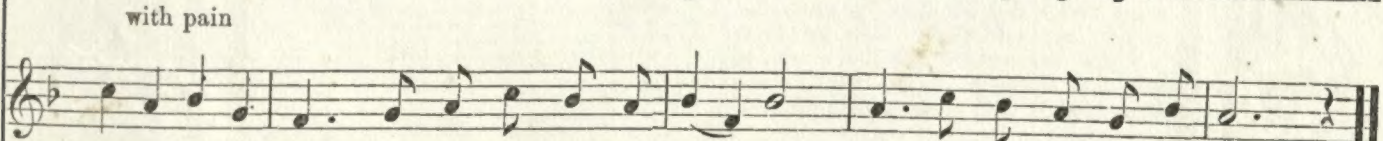
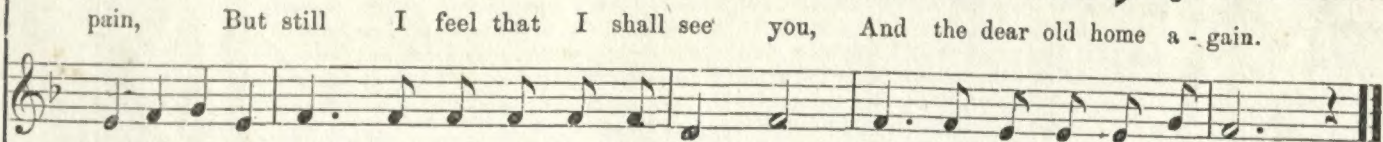
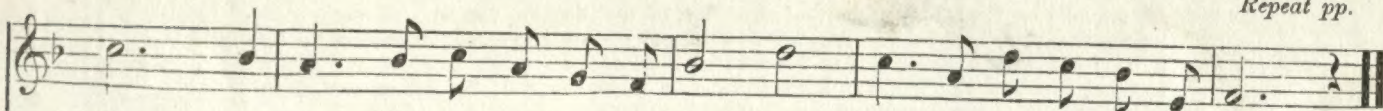
Alto.



Tenor.



Repeat pp.







A NEW METHOD FOR THE PIANO-FORTE.

240 pp. Royal Quarto.

# THE MUSICAL CURRICULUM

BY GEO. F. ROOT.

THIS is emphatically a new book in a new field. It provides instruction and music, not only for the PIANO-FORTE, but also for the things that should be studied with it, viz: the VOICE and HARMONY—not harmony through the eye, but harmony through the ear; not dry calculations, but living and beautiful forms. It goes on the plan that the pupil should know as well the chords and harmonies he is in while playing and singing, as he does the key or kind of time; and moreover it proves that these things can be done by preparing well for each subject, and then by adapting the instruction, and the music to the state of the pupil, and making the steps succeed each other in true progressive order.

The whole book may be divided into two kinds of lessons—the one for *musical* culture and the other for *muscular* culture. Not that there is no practice for the muscles in the former, nor exercise for the musical taste in the latter, but each is devoted mainly to its own object. Those lessons which are designed to awaken, develop, and strengthen a love for music, and with which are imparted a knowledge of time, tune, and expression, (Rhythmics, Melodies, and Dynamics,) are written in many pleasant and tuneful forms, and are called *exercises, pieces, songs, études, solfeggios, etc.*,

while those which are simply for the development and strengthening of the muscles of the fingers, hands, and vocal organs, do not pretend to be pleasant or tuneful, but depend upon the benefits they confer in the way of flexibility and execution, for their popularity. These lessons are called *TECHNICS*, and embrace *five finger exercises, scales, arpeggios, and miscellaneous exercises* of many kinds and forms.

The contents of the book may be summed up as follows:

Instrumental exercises for reading music, the acquirement of musical knowledge, and the cultivation of the taste; numbered, but bearing no other names than the topics they illustrate and teach.....	221
Vocal exercises and solfeggios for similar purposes.....	48
TECHNICS.....	419
Divided as follows—Five Finger Exercises.....	78
Scales, Major and Minor.....	115
Arpeggios, Major and Minor.....	146
Vocal.....	45
Miscellaneous.....	35
Piano lessons that may be played as duets and trios.....	44
Chromatic exercises.....	21
Songs.....	39
Exercises in Thorough Base.....	24
Pieces for the Piano.....	43
Of the foregoing numbers, are used for the study of transposition.....	120
These, when played according to direction, increase the lessons in the book to.....	1485

It should be said here that these pieces for the piano, and many of the songs, are fully equal to the author's popular sheet music in length and value, and would alone, if published in sheet form, cost more than three times the price of the book.

Price \$4.50.

Sent post-paid on receipt of the marked price.

ROOT & CADY, CHICAGO.